

April 3, 1980

MEMORANDUM

To: Roger Cohen, Denis Loring, Jules Reiver, John Wright
From: Pete Smith
Re: Book Revisions

At the 1980 EAC Convention I was asked to make up an outline of steps necessary for publication of the book revisions. A copy of this outline is enclosed.

I view this as a start, not as a finished product. I would like comments, questions, and suggestions how this outline can be improved. If I get enough feedback, I will revise it and send it out again.

I don't know what the next step should be. I am also not sure what part I play with the revision committee. I am honored to be involved with the committee and am happy to contribute whatever I can. I would also appreciate feedback about whatever additional service I can provide.

Please send your thoughts to be at this address:

Pete Smith
2424 4th Street N. E.
Minneapolis, MN 55418

Roger -

you weren't at the meeting when all this was discussed. You are the one person in the group who has been through the whole process with your book. I am sure you will be able to add a lot from your experience.

We have been talking about some uniformity among the three large card books. Your revision of the half cent book could also be included. I would be interested to hear your thoughts about this.

Yours,

Pete Smith

OUTLINE OF STEPS FOR PUBLICATION

- I. Manuscript is prepared.
 - A. Author researches subject.
 - B. Material from previously published sources is revised.
 - C. Text of book is written.
- II. Format is developed.
 - A. A title is chosen.
 - B. Text is organized into chapters.
 - C. Size of book is determined.
 - D. Page layout is determined.
- III. Photographs are taken.
 - A. Photographs available from previous books are selected.
 - B. Photographs from auction catalogs, other sources are selected.
 - C. Coins are borrowed from other sources.
 - D. New photos are taken.
- IV. Publisher is selected.
 - A. A general format is proposed.
 - B. Offers are solicited.
 - C. Royalty payments are negotiated.
 - D. Legal status of copyrights is studied.
- V. Agreement is made with publisher.
 - A. Format and quality decisions are made.
 1. Type of binding.
 2. Type of paper.
 3. Style of type.
 4. Size of print.
 - B. Schedule is proposed.
 1. Dates are proposed for critical points of production.
 2. Authors responsibilities are determined.
 3. Publishers commitments are determined.
 - C. Price structure is determined.
 1. Retail price is determined.
 2. Cost of book ordered from publisher is established.
 3. Any discounts for major distributors are determined.
 4. Cost of books supplied to author is determined.
- VI. Manuscript is submitted to publisher.
 - A. Publisher sets copy for text.
 - B. Publisher makes up galley proofs for text.
 - C. Copy of galley proofs is sent to author.

VII. Galley proofs are proofread.

- A. Author checks proofs for typographical errors.
- B. Author has an opportunity to make additions or corrections based on new information or recent discoveries.
- C. Author marks proofs with notes for corrections.
- D. Author returns marked proofs to publisher.

VIII. Page proofs are prepared by publisher.

- A. Publisher prepares corrected copy as reviewed by author.
- B. Publisher arranges copy in page format without photographs.
- C. Publisher produces copies of pages and sends to author.

IX. Author reviews page proofs.

- A. Author reviews page proofs to determine if corrections requested on galley proofs have been made.
- B. Author reviews page format for general organization of book.
- C. Author verifies placement of photos on pages.
- D. Author marks corrections and returns proofs to publisher.

X. Proof copy is shared with other experts in the field. (Optional)

- A. Copy of proof is sent to other authorities.
- B. Outside authorities review draft and send comments to author.
- C. Author considers suggestions and either ignores them or corrects draft.
- D. Corrections are sent to publisher.

XI. Pages are assembled.

- A. Publisher prepares halftone negatives for photographs.
- B. Publisher adds photos to page layout.
- C. Pages are organized into signatures.
- D. Publisher runs proof copy of book.
- E. Publisher submits proof copy of book to author for final approval.

XII. Author reviews proof copy of book for final approval.

- A. Author reviews proof of book to determine that all copy is correct as submitted and proofed.
- B. Author reviews book to determine that photos are arranged correctly.
- C. Publisher makes any changes that are necessary.
- D. Author gives final approval for production of book.

XIII. Publication.

- A. Printing plates are prepared.
- B. Pages are printed in signatures.
- C. Signatures are folded, trimmed, bound.

XIV. Advertising.

- A. Courtesy copy of book sent to major coin publications for review.
- B. Ads are placed in major numismatic publications.
- C. Ads are placed in "Penny Wise".

XV. Distribution.

- A. Copies of book sent to all libraries.
- B. Copies of book sent to all coin clubs.
- C. Copies of book sent to all dealers.

*Begin -
a series
for comments.*

SOME THOUGHTS REGARDING THE LONG-AWAITED COIN BOOK REVISIONS

John M. Ward Jr.

At the EAC general meeting in Washington, D.C., on March 29, the historically touchy subject of the long-awaited coin book revisions was once again broached in open forum. However, an obvious change had occurred in that a new, smaller, streamlined committee has been appointed by the EAC Board of Directors to bring the projects to fruition. Presumably, it had been ascertained beforehand that the various revisions were at the stage of publication at last.

The committee members appointed are four—the three primary authors (Denis Loring, John Wright, and Jules Reiver) plus Roger Cohen, chosen the committee was to elect its own chairman-spokesman as soon as possible. In the interim, Denis solicited the technical and professional help of those familiar with the involved process of taking a document from the manuscript form to bound stage, citing copy editors, editors, typographers, layout/makeup artists, illustrators, photographers, and lawyers as the skills needed next.

Before the EAC charges off in any direction on this worthy goal, I would suggest that we collectively think about what we want and what we need; about what is mandatory *vs.* what is merely desirable for these revisions; about what we can afford; about just about all aspects of the subject.

At the general meeting, it was obvious that several important basic decisions had been made beforehand by the Board of Directors: (1) That three separate volumes will be published—1793-1814, Denis as prime author; 1816-1839, John as prime author; and 1840-1857, Jules as prime author; (2) That the same printer/publisher will be used for all three volumes; and (3) That the Denis Loring system of coin numbering (e.g., 1794 Cent 4 or 8404) would be used rather than a "locked-in" system (e.g., Sheldon 20). If Roger reissues his book, the same groundrules would presumably apply.

These major decisions having already been made, it seems appropriate to query the EAC membership to ascertain their thoughts, wishes, and comments regarding some fairly important basic factors. Such a query could be considered as either a marketing survey or as a nonbinding referendum for serious consideration by the new revision committee. The basic factors that remain to be decided can be categorized as (1) format, (2) style, (3) size, (4) binding, ~~and~~ (5) cost of the revisions. In the following paragraphs, I will attempt to define each factor before comparing them with each other briefly to stimulate thoughtful responses as to the questions of want *vs.* need, etc.

and (b) miscellaneous

(1) Format is defined as the manner in which (a) textual, (b) illustrative, and (c) photographic information is communicated to the reader.

(EAC and PW)

The format used by Sheldon is a distinct one textually—six typefaces (effective but expensive nowadays) are used to present data in an invarying format, with each element of a coin's attributes displayed differently in a logical order; tabular data are presented after each year in a diagnostic/elimination sequence; illustrations are virtually nonexistent; and photographic die chains are presented last.

not only because of his recent experience in a publishing effort but also because he may issue a revision in conjunction with this overall grand project;

The format used by Newcomb (1816-1857) is also distinct—only one calligraphic "typeface" is used to present data in a somewhat varied format; paragraphing replaces typography for differentiation of elements; tabular data preface each year's coins in a diagnostic/elimination sequence; illustrations are liberally used to highlight important features; and the photographic die chains (of diminishing utility with date progression) are again presented at the end of the book.

The format used by Cohen (American Half Cents) is also distinctive in its own way, reminiscent of both Sheldon and John Wright's articles in Penny-Wise—six typefaces/sizes are used but the presentation does not resemble Sheldon even closely visually, although the logicity is there; tabular data are presented where needed, not according to a formula; simple illustrations are used for emission sequence only, never for diagnostic differentiation; and photographs are used page by page preceding each coin's description.

(2) Style is defined as the manner of expression (including word choice, punctuation, grammar, and such) used to communicate textual information. In the briefest definition, style defines the blend between fact and flavor; it differentiates The Scientific American from our "fanzine."

The style used by Sheldon is a marvelous blend of dry fact and personal flavor; his best imitator today is Dave Bowers probably. In contrast, Newcomb (and, to a high degree, Roger Cohen) presents mostly fact with little flavor. As an opposite contrast, John Wright overwhelms with flavor, though he certainly cannot be faulted for factual presentation all the while.

(3) Size is defined as the width times height dimensions of the revisions; depth or thickness will necessarily follow as a direct function of scope/volume of content.

The size used by Sheldon is 6 by 9 inches; that used by Newcomb (1816-1857) and Cohen and Penny-Wise is 8.5 by 11 inches; and that used by Newcomb in his spectacular early books is 11 by 15 inches or thereabouts. The only reasons the width times height dimensions have significance are two—size of plates (if the decision is to use after-the-year or after-the-book plates rather than Cohen's method) and depth of spine. (The spines must be thick enough to present the requisite and desired information (Vol. No., Years Included, Author(s), Publisher); I would opt for an emblematic device such as an EAC token spread across all three (four?) spines to facilitate keeping the volumes in order as well as for aesthetic reasons.)

(4) Binding is defined as the method by which the pages are retained in an integral whole.

Only two choices are possible—permanent or impermanent. Sheldon, Newcomb, Cohen, etc., have all used permanent binding; only Penny-Wise has not for obvious reasons. If a Cohen-type presentation of photographs (page by page, coin by coin) is chosen over a Sheldon-type (plates at the end of year or end of book), the idea of impermanent binding is worth considering. "Change packages" could be issued and purchased as supplements to update a loose-leaf, spiral, comb, or compression bound volume.

HE
COPIED
ME!

(5) Cost is defined as the monetary outlay envisioned per volume. The bottom line it's called in nearly all circles these days. (NOTE: The subject of royalties due each author or co-author is not addressed here; the remuneration paid per volume sold is a Board decision, pure and simple.)

Many considerations enter into this item. How much demand is there for each volume? What range of price does the membership feel is reasonable? How many copies of each volume should be printed? A marketing survey on this item and that of format is paramount in my mind.

Although costs are always a touchy subject, I'm going to tromp on in where angels might fear to tread. And I'm going to put two ideas together in a provocative conjunction. First, years ago, EAC member Fred Frere wondered aloud about the feasibility of the EAC somehow funding a project to publish the Jack Collins slides of the Ted Waftzger coins in a monumental color work unseen in numismatic history. Second, weeks ago, I heard at the general meeting that the not-for-profit EAC has approximately \$15,000 in its treasury. The conclusion of my observations is manifest, isn't it? What better use could be found for those constantly inflated dollars than for subsidizing a truly historic series of numismatic books of the finest water? What is the EAC collecting inflated dollars for anyway, if not such a project?

A sixth category (miscellaneous) should be added to ascertain membership opinions on such trivia as (1) Should information regarding the basal values be included, despite the inflationary trends the U.S. is experiencing? (2) Should information regarding the 1804 restrike, the 1815 fakes, the 1823 restrikes, and the 1862 pattern be included? and (3) Should informal prologue and epilogue, such as Sheldon included be incorporated in these revisions (updated whist matches of living participants, etc.)?

material

Warran

My feeble attempt at a questionnaire follows; I'm sure that I will overlook many items, but at least this is a beginning. I firmly believe that such a questionnaire is very important. (I have purposely shied away from technical questions regarding glossy/matte plates, enamel coating, color contact, etc.,—the membership will innocence to pay a certain price plus the EAC subsidy will make a tremendous difference in this anyway. The most expensive items will be a super typographer and a super layout man; a super illustrator will also be expensive.)

I am sending copies of this letter to Denis, John, Jules, and Roger in hopes that their comments can be included in the next issue or so of P-W. This will be a tremendous undertaking no matter what, no matter who does what, when, and how fast. From my experience in publications, I would say that the optimal schedule would be 9 months from starting date for 1st volume, then figure on 4 months after that date for each succeeding volume using the same people...if you want quality and consistency. On that basis, I would optimistically figure 1793-1814 at May 1981, 1816-1839 at September 1981, and 1840-1857 at January 1982...if things got started seriously about August 1980. I'm talking about quality stuff without the gross typos and errors of Tom Morley's latest.

Grammatical

(And don't any of you recipients tell Tom I said that about his 1794 pamphlet.)

As reported elsewhere in this issue, the long-awaited coin book revisions are approaching fruition. Although several important decisions have been made by the elected Board of Directors, many other issues can only be decided by you...you, the SAC member; you, the prospective buyer of such revisions; and you, the knowledgeable numismatist.

In completing this questionnaire, please refer to the definitions and discussions contained in the preceding article.

A. FORMAT

I prefer the following textual format.

- ☒ Sheldon in Early American Cents or Penny Whimsy (rigid, unvarying)
- ☒ Newcomb in United States Copper Cents 1816-1857 (sometimes varying)
- ☒ Cohen in American Half Cents (rigid, unvarying; not as rigid as Shdn)
- ☐ Other: _____

I prefer the following tabular format

- ☒ Sheldon (diagnostic/eliminative at end of each year)
- ☒ Newcomb (diagnostic/eliminative at beginning of year)
- ☒ Cohen (emission sequence/diagnostic as/where needed)
- ☐ Other: _____

I prefer the following illustrative format.

- ☒ Sheldon (none except as chapter/year headings)
- ☒ Newcomb (liberal use for diagnostic differentiation)
- ☒ Cohen (emission sequence line art only)
- ☐ Other: _____

I prefer the following photographic format.

- ☒ Sheldon (total die chains/marriages, best-available coins, end of book)
- ☒ Newcomb (some die chains/marriages, best available coins, end of book)
- ☒ Cohen (total die marriages, best-available coins, before each variety)
- ☒ Wright (total die marriages, best-available coins, end of year)
- ☐ Other: _____

B. STYLE

I prefer the following style.

- ☒ Sheldon (80% fact, 50% flavor) (Dave Bowers is close)
- ☒ Newcomb (90% fact, 10% flavor) (Roger Cohen is close)
- ☒ Wright (90% fact, 90% flavor—impossible but true)
- ☐ Other: _____

C. SIZE

I prefer the following size.

- ☒ Sheldon (6 inches wide by 9 inches high)
- ☒ Newcomb, Cohen, P-W (9.5 inches wide by 11 inches high)
- ☒ Early Newcomb (11 inches wide by 15 inches high)
- ☐ Other: _____

D. BINDING

I prefer the following type of binding.

- ☒ Permanent (Sheldon, Newcomb, Cohen, etc.)
- ☒ Impermanent (Penny-Wise) (Check type following)
 - ☐ Loose leaf ☐ Spiral ☐ Comb ☐ Pressure

E. COST

I would be interested in buying the following.

- ☒ copies of Early Dates by IWL (1793-1814)
- ☒ copies of Middle Dates by JDW (1816-1839)
- ☒ copies of Late Dates by JR (1840-1857)
- ☒ copies of American Half Cents (Rev. A) by RC

I would be willing to pay the following per volume.

- ☒ \$.00/ for Early Dates with color plates/photographs
- ☒ \$.00/ for Early Dates with black-and-white plates/photographs
- ☒ \$.00/ for Middle Dates with color plates/photographs
- ☒ \$.00/ for Middle Dates with black-and-white plates/photographs
- ☒ \$.00/ for Late Dates with color plates/photographs
- ☒ \$.00/ for black-and-white plates/photographs Late Dates with
- ☒ \$.00/ for American Half Cents with color plates/photographs
- ☒ \$.00/ for American Half Cents with black-and-white plates/photos

I would support the Board of Directors in their decision of —

- ☒ Using the \$15,000 cash on hand to subsidize these publications
- ☒ Conserving the \$15,000 cash on hand for other purposes

F. MISCELLANEOUS

I would...

- ☒ Like to see information included on basal values for year of publication
- ☒ Omit basal value information in view of U.S. inflation, etc.
- ☒ Like to see information regarding counterfeits, electros, restrikes, etc
- ☒ Omit information regarding non-mint issues
- ☒ Like to see information on 1804 restrikes, 1815 fakes, 1823 restrikes, and 1862 patterns included
- ☒ Omit information regarding non-mint issues
- ☒ Like to see informal prologue and epilogue material (such as Sheldon used) on whist matches, charm, etc.

G. COMMENTS

I would like to make the following comments on any aspects of the proposed revisions:

COPIES TO ANS

WAT SMITH
PETER SMITH
WRIGHT
REIVER

P.O. Box 41046
BETHESDA MD
20014
4/25/80

John M. Ward Jr.
Box 58362
Houston Tex 77058

Dear John,

Your thoughts in regard to the Revision Committee which I was just put on are of interest to me. First of all I plan to listen to the Committee first ~~as~~ ^{and} read your comments.

CUM GRANO SALIS Perhaps this is a little
CAVALIER
~~Cavalier~~ but you must understand that I
have received loads of advice in the past.

When one starts to write a book, there are many considerations. Such as, am I writing this to make \$?, or am I interested in creating what I think "the book" should be? These are not diametrically opposed but from my experience the way a basic consideration. For your information I have deliberately kept my book out of the hands of fathers who in turn would make it available at any Coin Store. What I have done is to sell it to those who ask for it and the prospective customer has to do a little work before he gets it. ^{SUCH AS JOIN ETC} Financially this is ~~not~~ the way to do it. However prior to my book the Half Cent field was dominated by persons who did not want anyone but ^{themselves} to have knowledge. My book has changed this in addition via the pages of "Penny Wars" we

(7)

Now have persons who are not
~~afraid~~^{afraid} of offending God ~~by~~^{by} getting
their thoughts and observations in print. It's
taken a good while to break the former hold
on information.

Another Major Consideration in writing a book
is not to make it so complex that the Neophyte
doesn't understand it nor should it be so simple
that the advanced collector is repelled. There
was a fatal thought that went into this in
writing my book. Perhaps this is why it lacks "color"

Your specific comments on my book were
great. First the format of my book is not
Reminiscent of John Wright's articles. My
book was put out in 1971. John wrote his
articles in 1975+76. I believe he copied my
format and made his changes. You may also
~~read~~^{read} John Wright's review of my book in the
Jan or March 1972 issue of P.W.

One thing that keeps coming up in field of
books is a "Publisher". A Publisher is no more
than the person who puts up the \$. I had
no publisher. I dug down into my own "sock"
to put up the \$. And it took 5 years to get it
back. A Publisher looks only at the \$. I doubt
any Publisher would be interested unless he
needs a "Tax loss" for undertaking the publishing
of the revision Committee's work. The F&G
could never get together to agree to spend

the kind of \$ needed. Our Treasurer is well known for his Parsimony both personally and with EAC funds so forget it!

The revision Committee also has a Major Problem with the Copyright as John Wrights articles were published without any Copyright Notice in "Penny-wise". Copyright is an interesting subject which most people don't understand. Luckily I had a Copyright lawyer as a client who showed me what to do.

The Distribution of books is another matter which someone has to do some work on. I handle my own and as set forth before I try to keep it once rather low key.

I could ~~not~~ write on and on but I close now just keep in mind that your advice was interesting but despite everything I'll do what I damn good and will please about a revision

Lucas
Boyer